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THE MUSICAL TIMES,

And Singing Class Circular.

OCTOBER 1st, 1848.

JACKSON'S ORATORIO,

"THE DELIVERANCE OF ISRAEL."

THERE are several delightful valleys situated amongst the high hills which separate Yorkshire from Lancashire, where the inhabitants of the villages possess a large share of traditional musical ability. These valleys are but rarely visited by strangers; and the few who are attracted there must make their way either on foot, or be content with the humble conveyance of a *chandera* or light cart, for public vehicles there are none; the trouble, however, which they may incur, in arriving at these sequestered dales, is well repaid by the glories of the scenery, and the heartiness of the welcome from the simple inhabitants, should they be fortunately known to them.

On the Sunday immediately following the 17th September begins a series of *wakes* or *feasts* in the valley of the Nidd, known by the name of the NIDDERSDALE RANT, continuing nearly through the month, each village being successively the head-quarters of the feast for two or more days, when to abundant eating and drinking is usually added the amusement of music. It was our good fortune to be invited to assist at Pately Feast, held at Pately Bridge (the capital, as it were, of the *Niddersdale Rant*), to take part in the grand oratorio to be held in the church, on which occasion, the local musical folk were to enjoy the proud satisfaction of singing the composition of a man they might almost call a fellow-townsmen, for although residing in the next dale, at Masham, yet it was at Pately Bridge he spent his school-days, and here, too, he had his first musical instruction from neighbour W——, an indefatigable amateur, who is still the life and soul of music at Pately, teaching the boys and girls, encouraging the men, tuning their fiddles, singing the hard bits of solo himself, and not the least amongst those proud in the composer's triumphs. Several of the string and wind band were friends from the larger towns of Yorkshire, and pleasant it was to see the ludicrous shifts to provide conveyance for such unusual numbers, their bustling arrival, and their being billeted upon various hospitable committee-men; but by far the larger portion of players and singers were of the Dale, and judging from the few houses and the many musicians, every roof appeared to render its tribute, and the excellent method of their reading shewed that the fame this part of the country enjoyed, even in Handel's time, is still well deserved.

We have several times, during the last two years, had to speak of the great musical merit of Mr. Jackson's work, when noticing its performance at Leeds, Bradford, Halifax, York, &c., in which districts it appears to have taken a firm place in the estimation of musical men; but it was especially interesting on the present occasion, performed by the school-fellows and personal friends of the composer, and that with a precision which best marked their admiration of his work.

The *Deliverance of Israel* has been announced for performance at Liverpool, Manchester, and Wakefield, during the ensuing winter, and London will doubtless follow their example, when the first hesitation has been got over, to allow merit to a composer not delighting in a foreign breakjaw name.

DOMESTIC OR FAMILY MUSIC.

(From Dr. Mainzer's "Music and Education.")

ALL classes, at last, will reach that beautiful style, which, though scarcely known as yet, is that which gives to music its real character, its educational importance, the stamp of its lofty destiny,—*Domestic*, or *Family Music*. In a country where dramatic works have so long and so exclusively occupied the field, it is difficult to make it understood what family, what domestic music is. In the expectation that this style of composition would soon find poets and musicians, we might mention as such, the smaller pieces of Handel and Mozart, the psalms of Marcello; or, should we name the work of a more modern master, those beautiful duets of Rinck, called, in the English translation, "The Sabbath Eve!" In the character of these simple musical dialogues, of which the English poet has unfortunately too much contracted the thought, is our idea of one kind of family music best personified. They have that sublime cast, that lofty tone and sentiment, which mark this kind of music as the most cheering, the most elevating. Who once has been a witness of the magic charm thrown over a family, by the true and expressive interpretation of such simple compositions; who has seen what a little paradise rises, as by enchantment, out of the few inspired strains of the poet-musician, will ever forget what an endless ocean rolls its waves between the every-day compositions, and works, such as we understand them, and as we would fain see them domesticated under every roof, at every fire-side! The music we seek to implant in the soil and in the hearts of the people, is a music, the fruits of which render us wiser, better, and happier. Thibaut, the celebrated Professor of Law in Heidelberg, in whose house the best compositions of the 16th and 17th centuries were performed, relates, in his musical work,